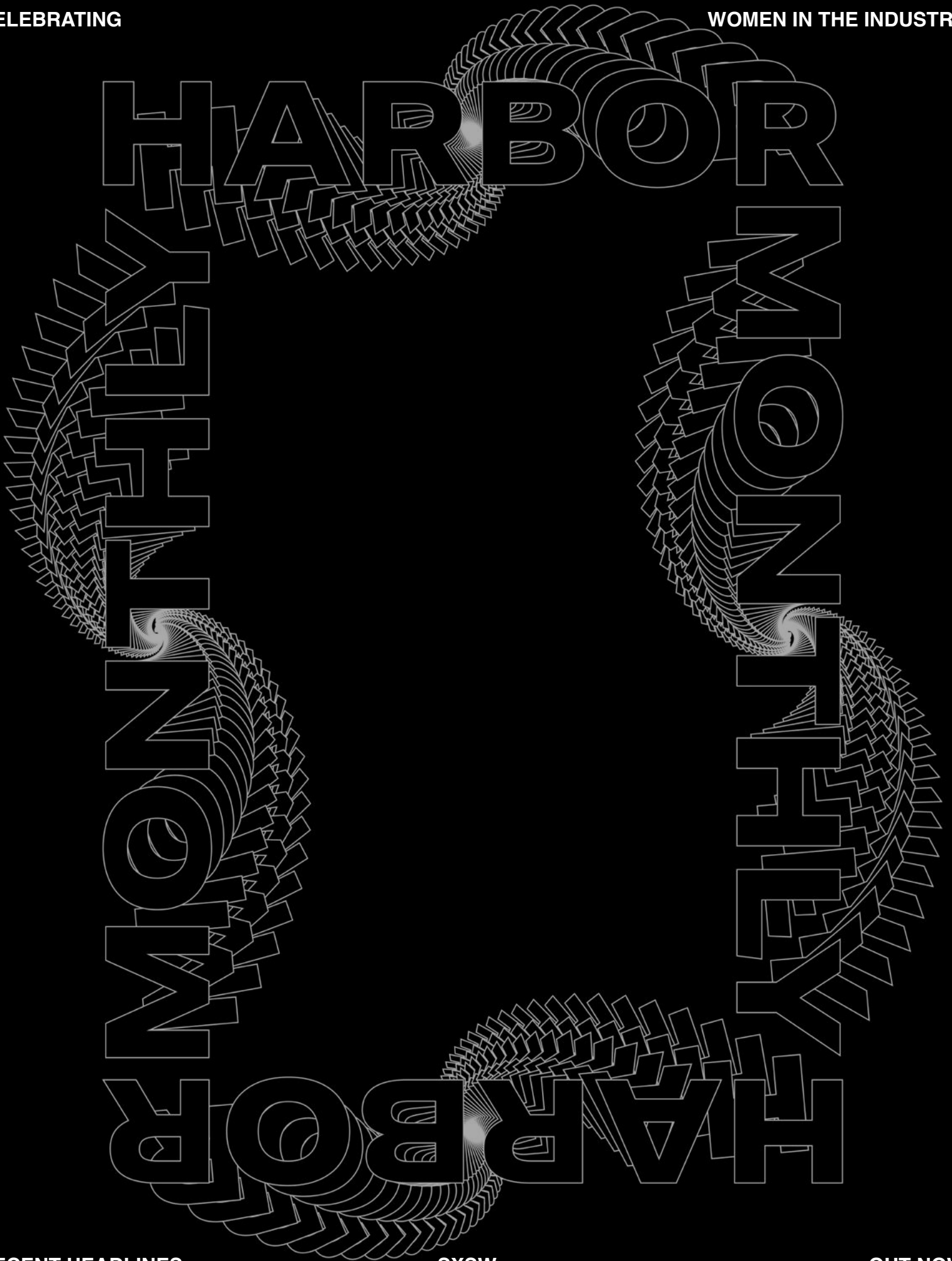


CELEBRATING

WOMEN IN THE INDUSTRY



RECENT HEADLINES

SXSW

OUT NOW

EDITORIAL

Editors: Ellie Powers, Madeleine Sabo
Content Curator: Hannah Englander

PUBLISHING

Publisher: Harbor
Director of Marketing: Gabriela Elder

ART & DESIGN

Graphic Design: Jessica Liebers
Photography: Jackie Contreras



A NOTE FROM THE EDITOR:

ELLIE POWERS

Copywriter

As we sprung forward (here in America), Harbor was abuzz with activity. In this March edition of our monthly magazine, you will discover a small sampling of all the impressive achievements from our staff and our clients.

This month, we had the privilege of hosting two panels this month: one in New York featuring some of our very own talented post artists (with a cameo by Candy Siu's mom, Amy, who let's be honest, stole our hearts) and the second in LA with stunt drivers in conversation with Senior Colorist Andrea Chlebak. They discussed challenges, inspiration, and provided guidance for the next generation. Oh yeah, and they all happened to be women.

Speaking of talented women, we also had the chance to catch up with Offline Producer, Jackie Contreras who is also the photographer behind all the wonderful images contained in this magazine. Read on to learn more about her process and passion for photography. Jackie is a true talent, and we are lucky to have her on our team.

We also had the pleasure of supporting our clients' films premiere at SXSW. We are incredibly honored to have worked with such talented filmmakers and to have played a role in bringing their visions to life.

In other exciting news, I am pleased to announce that we have expanded our ADR footprint, which will enable us to provide more access to our highly sought after ADR talent globally. Additionally, we welcomed Adam Inglis to our worldwide color roster. Adam will be based out of our Turnmills location in London's Farringdon.

I would also like to extend my heartfelt congratulations to our longtime collaborator, Darius Khondji, on his recent ASC award. Darius is an incredibly talented cinematographer, and we are honored to have worked with him over the years.

Finally, as it is Women's History Month, I would like to take a moment to recognize all the incredible women who make up the Harbor team. There are far too many to name, but I am constantly inspired by their dedication, creativity, and humility.

I would be remiss to not mention the women of the Marketing team, who work tirelessly behind the scenes to make all this possible. Thank you, Gaby, Hannah, and Madi, for your unwavering support and for all that you do.

As always, thank you for your continued support. I hope you enjoy reading as much as we enjoy bringing this magazine to life.



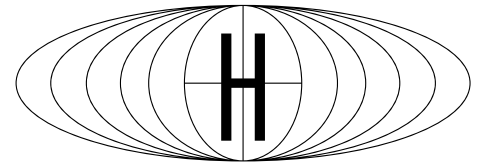
ELLIE POWERS



TABLE OF CONTENTS:

pg 08	Recent Headlines
pg 10	Harbor @ SXSW
pg 16	OUTNOW
pg 28	Celebrating Women in the Industry
pg 28	Behind the Camera w/ Jackie Contreras
pg 40	ASC Award Winner Shoutout
pg 42	Female Directors Watchlist
pg 52	Guest Contributor

RECENT HEADLINES



LONDON, March 2023

ADAM INGLIS JOINS HARBOR'S UK TALENT ROSTER AS SENIOR COLOURIST

RTS award-winner and BAFTA-nominee Adam Inglis will join Harbor's UK creative talent line-up as Senior Colourist, starting early summer 2023. With a global reputation that has seen him collaborate with a host of acclaimed producers, directors, and cinematographers from the UK, US, and Europe, Adam notes high-end scripted features and TV dramas on his credits list, as well as iconic, award-winning wildlife documentaries such as *Planet Earth II* and *Our Planet*.

His work in 2020 on Apple TV's *Earth at Night* in Colour won two RTS West awards,

one RTS award, and was nominated for a BAFTA. Other highlights include *Sherlock Holmes*, *Mr. Turner*, and *Wolf Hall*. The wide variety of subject matters and working methods has greatly informed his understanding of how the grade can be utilized to serve the storyteller.

Adam has worked in digital intermediate since its inception. After completing a degree in film studies, he began his career as an edit assistant and in 2001 joined The Computer Film Company's Digital Lab. Two years later he graded his first feature film *Tomb Raider 2: The Cradle of Life*, one of the

earliest features to be entirely digitally graded. In 2006 he became Senior Colourist at Deluxe where he graded *Atonement* and *Hellboy II: The Golden Army*.

Commenting on his new role with Harbor, Adam said, "It was the people that attracted me to work at Harbor. What Zak, James, and Thom are creating is very exciting. Combining the infrastructure and resources of a large company with the ethos of a personal boutique facility offers a valuable contribution to the industry and something that I would love to be a part of."

Speaking on Adam's addition to Harbor's global talent roster, Operations Director Thom Berryman and Commercial Director James Corless said,

"We are so privileged to welcome Adam on the team after such a long time collaborating with him as a freelancer. He brings an exceptional level of artistry and technical expertise to the grading process. Additionally, he's a great collaborator, and we can't wait to have his input in the growth of Harbor in London."

NYC, March 2023

HARBOR OPENS NYC HUDSON, LONDON, AND CHICAGO ADR STUDIOS



Two newly opened ADR studios on Hudson St, Soho, NYC and on Chicago's W Ontario St, are further enhancing Harbor's overall global audio capabilities. The state-of-the-art facilities grant more access to award-winning creative sound talent such as ADR mixers: Bobby Johanson, Michael Rivera, James Gregory, and Beau Emory. Harbor's integrated talent team offers the most user-friendly remote and mobile recording technology to deliver consistent, high-end ADR. The announced expansions add to Harbor's growing reputation as the go-to boutique studio who understands the needs of international filmmakers.

Harbor's second ADR stage in New York City complements its current offering on King St. Under the technical supervision of Chief Engineer, Avi Laniado, the stage was built to service in-studio and remote recordings for ADR, VO, Narration, and Animation.

Harbor's ADR Midwest facility in Chicago, located on W Ontario St, allows talent to enjoy first class comfort while collaborating with its experienced engineers based in NYC. With the capability to record ADR, VO, audiobooks, and podcasts, producers and directors can conveniently join the session through Zoom or Source-Connect.

In addition to the new stages in NYC and Chicago, Harbor also opened its London ADR stage in December of 2022 at Turnmills in London's Farringdon.

Supervising Producer of Sound & ADR, Tricia Schultz, commented, "We are so excited to expand Harbor's ADR department and allow greater access to our talented global ADR team. I look forward

to the continued collaborations with our clients here in New York, Chicago, and overseas, as our capabilities grow."

Bobby Johanson was twice Emmy-nominated for *Fosse/Verdon* and *Mildred Pierce*, and he received a CAS Award in the category Outstanding Achievement in Sound Mixing for his work on Disney's *Soul* and Pixar's *Brave*. He received further CA nominations for *Bridge of Spies*, *True Detective*, *Inside Llewelyn Davis* and *Lincoln*.

Michael Rivera is a trusted collaborator of such acclaimed directors as Jon Favreau, Jim Jarmusch, Julie Taymor, Steven Soderbergh, Sofia Coppola, Guillermo del Toro, and Ethan Coen. James Gregory is a multi-award-winning Senior ADR Mixer, whose prolific career has seen him collaborate with some of the global film and TV industry's top acting and directing talent including Danny Boyle, Joe Wright, Guy Ritchie, Susanne Bier, and Alex Garland. Beau Emory's major film and TV credits include *Dune*, *Falling*, *The Underground Railroad*, *Mrs. America*, *Killing Eve*, *The Walking Dead*, *Ozark*, *Arrested Development* and *Fargo*. For his work on *Genius*, he earned a CAS Award for Outstanding Achievement in Sound Mixing for a Television Movie or Limited Series.







HABOR @ SXSW:

Grateful to have supported the following film-makers and their world premieres at this year's SXSW Festival.

LOVE & DEATH

TV World Premiere

Harbor Services: Dailies & Picture Finishing

Starring Elizabeth Olsen, Olivia Grace Applegate, Jesse Plemons, and Fabiola Andújar, LOVE & DEATH features two churchgoing couples enjoy small town family life in Texas - until somebody picks up an axe.



FILMMAKER CREDITS

Production Company: Blossom Films	Cinematographers: Tim Ives, John Conroy	Ben Lester, Dorian Harris
Director: Lesli Linka Glatter	Editors: Amy E. Duddleston,	Post Supervisor: Kristen Kuchenbecker

HARBOR CREDITS

Senior Dailies Producer: Nicole Guillermo	Color Assists: Michelle Perkowski, Sam Fischer, David Franzo, Rachael Owart	VanBuskirk	Balram, Matt Mamie, Julissa Lai
Associate Dailies Producer: Lauren La Melle	Online Editor: Jon Pehlke	Kayla Uribe: Associate Producer	Resource Operations Manager: Jen Litchfield
Senior Dailies Colorist: Kevin Krout	Color Scientists: Matthew Tomlinson, CJ Julian	Senior Data Operator: Ramos Smith	Supervising Producer, Operations & Workflow: Peter Boychuk
Dailies Operator: Brian Wilkowski	Head of Picture Post: Zara Park	Technical Engineers: Jerome Raim, Curt Kuhl, Stefan Hueneke	Executive Producer: Liz Niles
Head of Operations: Thom Berryman	Head of Production: Michael Dillon	Digital Lab Technicians: Andrew Minogue, Jorge Piniella, Gino Volpe, Anil	Account Executive: Rochelle Brown
Colorist: Roman Hankewycz	DI Producer: Johnny		

THE YOUNG WIFE

Narrative Feature World Premiere

Harbor Services: Dailies, VFX, Picture & Sound Finishing

It follows a young woman grappling with the meaning of love and commitment, follow her over her non wedding day.



FILMMAKER CREDITS

Production Company: Archer Gray
 Cinematographer: Jomo Fray
 Post Supervisor: Lauren Orban
 Editor: Kate Abernathy
 Director: Tayarisha Poe

HARBOR CREDITS

Colorist: Damien van der Cruyssen	Support Engineers: Curt Kuhl, Jerome Raim, Luke Moorcock, Matt O'Shaughnessy, Stefan Hueneke	Supervising Sound Editor: Ian Cymore
Senior DI Producer: James Reyes	Imaging Scientists: CJ Julian, Matthew Tomlinson	Re-Recording Mixer: Ian Cymore, Ryan Billia
Color Assist: David Franco	Lead Mastering Technician: Andrew Minogue	Sound Effects Editor: Ryan Billia
Conform Artist: Michelle Perkowski	Mastering Technician: Anil Balram, Gino Volpe, Jorge Piniella, Matt Mamie	Dialogue Editor: Bob Hein
VFX Artist: Chris Mackenzie	Data Manager: Ramos Smith	Mix Technician: Chaim Goodman
Associate DI Producer: Nick Gammon	Supervising Producer: Peter Boychuk	Chief Sound Engineer: Avi Laniado
DI Post Coordinators: Bianca Sanchez, Zifeng Zhuo	Executive Producer: Elizabeth Niles	Sound Engineer: Joel Scheuneman
Dailies Producer: Nick Bussey	Head of Production: Kevin Vale	Technical Audio Engineer: Jimmy Cruz
Dailies Coordinator: Lauren La Melle	Account Executive: Rochelle Brown	Producer, Sound Post: Lisa McClung
Senior Dailies Colorist: Scott Fox		Associate Producer, Sound Post: Madeline Little
Dailies Colorist: Elizabeth Hickey		

CATERPILLAR

Documentary Feature World Premiere

Harbor Services: Sound Finishing

Endlessly struggling to feel seen, David becomes infatuated with a mysterious company's promise to transform people's lives by permanently changing the color of their eyes.



FILMMAKER CREDITS

Harbor Services: Sound
Finishing

Production Company: Olive
Hill Media

Director: Liza Mandelup

Cinematographer: Benjamin
Whatley

Editor: Alex O'Flinn

Post Supervisor: Javian Le

HARBOR CREDITS

Supervising Sound Editor &
Re-Recording Mixer:
Ryan Billia

Chief Sound Engineer:
Avi Laniado

Sound Engineer:
Joel Scheuneman

Technical Audio Engineer:
Jimmy Cruz

Producer, Sound Post:
Lisa McClung

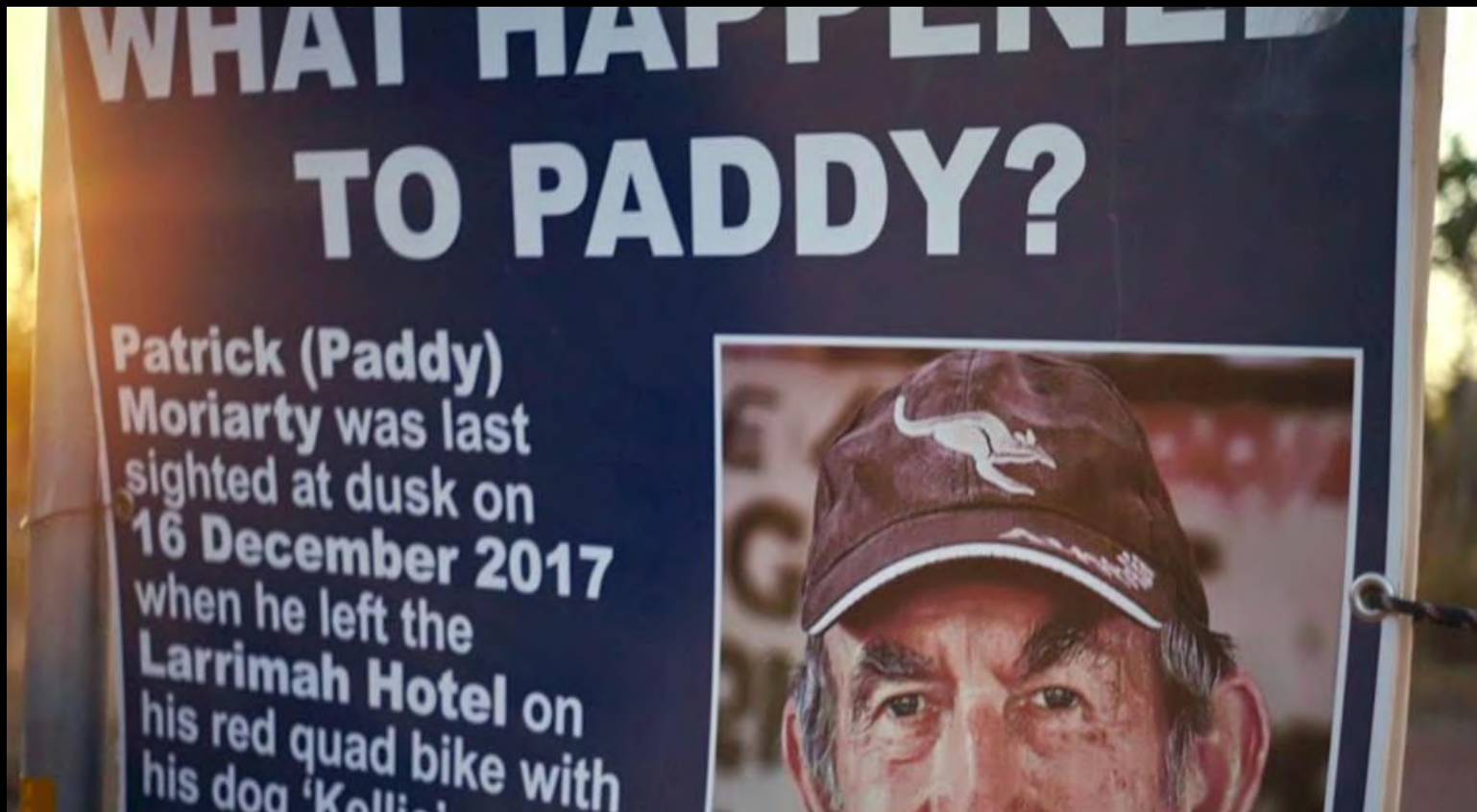
Coordinator, Sound Post:
Madeline Little

LAST STOP LARRIMAH

Documentary Feature World Premiere

Harbor Services: Picutre Finishing

Nestled deep in the Australian Outback is the town of Larrimah and its 11 eccentric residents. When one of them mysteriously disappears into thin air, the remaining residents become suspects and a long history of infighting is unveiled.



FILMMAKER CREDITS

Production: Duplass Brothers Productions

Cinematographer: Jesse Gohier-Fleet

Editors: Nicholas Alden, Christopher Donlon, Michael X. Flores, Jody McVeigh-Schultz

Post Supervisor: Alex Regalado

Director: Thomas Tancred

HARBOR CREDITS

Supervising Colorist: Nick Hasson

Conform Artist/Editor: Jon Pehlke

Director, Picture Post: Zara Park

Colorist: Vincent Taylor

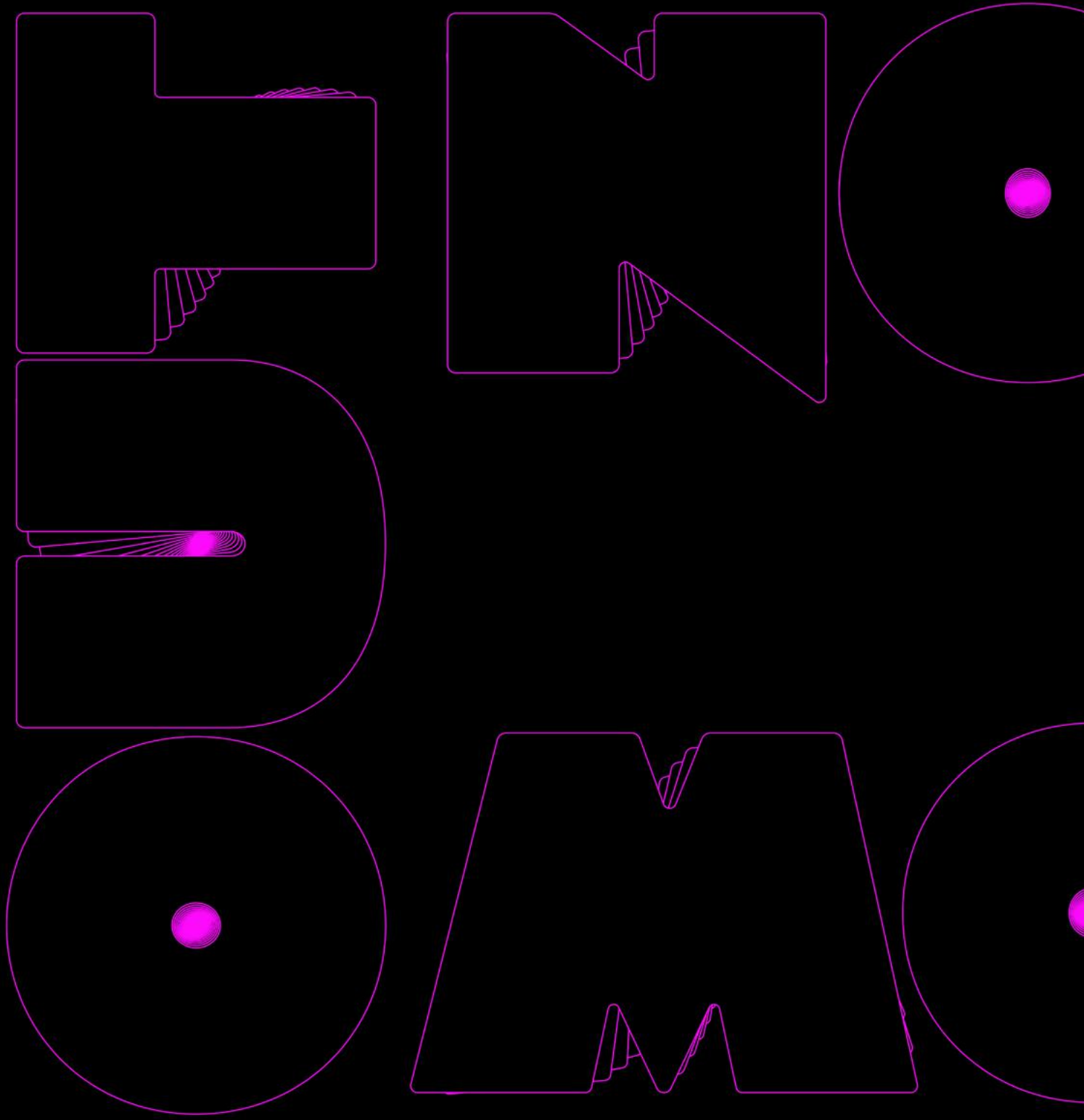
DI Post Coordinator: Josh Mathews

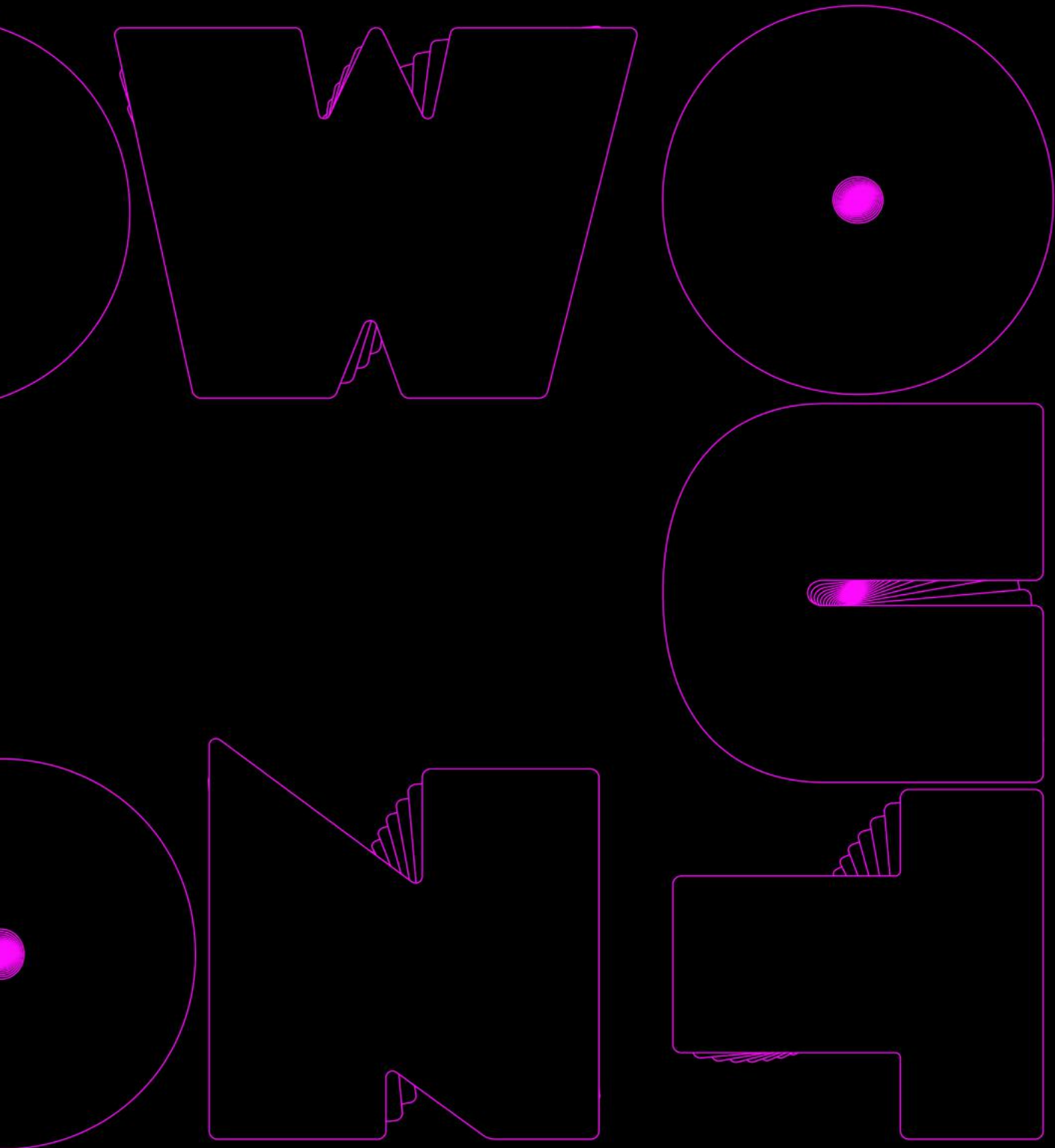
Head of Production: Michael Dillon

DI Producer: Jose Williams

Imaging Scientist: Matthew Tomlinson

Color Assist: Emily Cramer





#OUTNOW

ADVERTISING

INFINITI "IN THE INFINITI QX60"

Harbor Services: Color Grading, Flame Conform, & Sound Mixing

Luxury that lets you feel Infinitely You.



AGENCY CREDITS

Client: INFINITI

Agency: Publicis Q

Executive Producer: Anthony
Garetti

Producer: Lauren Dabski

VP Group Design Director:
Bill Carlson

Art Director: Peter Molnar
Associate Creative Director:
Bilal Sheik

Group Account Director:
Phil Scates

Sr. Account Executive: Amy
Kathryn Reddoch

Sr. Business Affairs Manager:
Peter Bech

Production Company: Eleanor

Director: Kacper Larski

Executive Producer: Sophie
Gold

Producer: Missy Evans

Director of Photography:
Jared Fadel

HARBOR CREDITS

Creative Director, 2D:
Anne Trotman

Composers: Luke Midgely &
Jared Pollack

Producer, VFX & Finishing:
Adean Gopala-Foster

Executive Producer: Jesse
Schwartz

Senior Colorist:
Damien Vandercruyssen

Color Assists: Scarlett Thiele &
Sushil Gangaraju

Color Producer: Brad Martin,
Max Hadson

Associate Color Producer:
Brian Corey

Creative Director, Commercial
Sound: Steve Perski

Associate Mixers: Catherine
Sangiovanni & Andrew
Wodzanowski

Senior Producer, Commercial
Sound: Lauren Boyle



HEATED STEERING WHEEL

IN THE INFINITI QX60



SMART REAR VIEW MIRROR

IN THE INFINITI QX60

ESPN X NHL "YEAH, THAT COULD HAPPEN"

Harbor Services: Live Action, Creative Editorial, Design, Color Grading, Flame Conform, & Sound Mixing

When the Stanley cup playoffs begin on ESPN, anything is possible.
Could it happen for the first time? Could it happen again? Yeah, it could happen.



AGENCY CREDITS

Client: ESPN
Agency: Fallon
Chief Creative Officer:
Leslie Shaffer
Art Director: Chris Berry

Copywriter: Thom Williams
Group Account Director:
Marion Roussel
Account Manager:
Victoria Clouse

Senior Producer:
Hadley Swaggert
Director: Patrik Giardino

HARBOR CREDITS

Executive Producer:
Kelly Broad
Executive Producer/Head of
Production: Rebecca Siegel
Senior Production Manager:
Elizabeth Gitto-Rodriguez
Associate Producer:
Dash Sankar

Executive Producer,
Advertising Post: Casey Swircz
Senior Post Producer,
Advertising Post:
Elyse Robinson
Editor: Marc Lagana
Producer, Color: Brad Martin,
Maxwell Hadson

Colorist: Adrian Seery
Color Assist: Scarlett Thiele
VFX Supervisor, Lead Flame
Artist: Vincent Roma
Head of Tech-Ops: Will Curtain
Flame Assist: Jacob Robinson

Creative Director, Motion
Design: David Soto
Associate Producer, Motion
Design: Tanner Agle
Producer, Commercial Sound:
Cammie McGarry
Senior Mixer, Sound Designer:
Mark Turrigiano

LA GRITONA TEQUILA

Harbor Services: Color Grading & Sound Mixing

This short piece portrays the hard-working women of La Gritona Tequila and their distillery in Guadalajara, Mexico: the only distillery owned and staffed entirely by women.



AGENCY CREDITS

Client: La Gritona Tequila Editor: Rocio Valenzuela
Director: Matt Luem Song by: Souhayl Guesmi
Cinematographer:
Larkin Donley

HARBOR CREDITS

Colorist: Adrian Seery Associate Producer:
Color Assist: Scarlett Thiele, Brian Corey
Sushil Gangaraju Coordinator: Shyla Jade
Producer: Brad Martin, Senior Audio Engineer:
Maxwell Hadson Mark Turrigiano
Associate Mixer:
Chris Perepezko
Producer: Lauren Boyle

GOLDFISH "BOBAN HAND DISH"

Harbor Services: Creative Editorial, Color Grading, GFX, VFX, Sound Mixing & Flame Conform

What makes Boban Marjanović unlike any other athlete in history? He can fit 301 goldfish in a handful.



AGENCY CREDITS

Client: Goldfish

ECD: Dustin Tomes

Production: Tim LeGallo

Production Company: Stink Films

ACDs: Erin Avon and Jason Burke

Senior Producer: Sam Berry

Agency: Saatchi & Saatchi NY

Senior AD: Jill Archibold

Director: Traktor

Senior CW: Zach Schweikert

CCO: Daniel Lobaton

Director of Integrated

HARBOR CREDITS

Executive Producer:
Jesse Schwartz

Colorist: Oisín O'Driscoll
Color Producer: Brad Martin

2d Graphics & Animation:
David Soto and Candy Sui

Creative Director:
Chris Hellman

Senior Audio Engineer:
Steve Perski

Graphics Producer:
Tanner Agle

Senior Post Producer:
Elyse Robinson

Senior Producer, Commercial
Sound: Lauren Boyle

Editor: Tim Warmanen

VFX Artist: Vincent Roma

JOHNNIE WALKER "FABRIC IN FILM"

Harbor Services: Color Grading

This spot celebrates the overlooked and under appreciated achievements of women in cinema. Each panel honors a different director whose work has continued to propel the film industry forward, including: Ana Lily Amirpour, Janicza Bravo, Christine Choy, Julie Dash, Claire Denis, Wanuri Kahiu, and Gina Prince-Bythewood.



AGENCY CREDITS

Director: Leanne Amann

Cinematographer: Eira Wyn Jones

Visual Director: Grace Hartnett

Production Company:
Unreasonable Studios

Executive Producer: Jon Legere

Producer: Teddy Popick

Agency: Anomaly

Agency Producer: Lily Ellis

Art Director: Jay Levesque

Copywriter: Sydney Lemens

Music Director: Ben Dorenfeld

BA: Meredith Thornhill

HARBOR CREDITS

Colorist: Oisín O'Driscoll

Color Assist: Scarlett Thiele,
Sushil Gangaraju

Producer: Brad Martin,
Maxwell Hadson

Associate Producer:
Brian Corey

Coordinator: Shyla Jade

ENTERTAINMENT

CHANG CAN DUNK

Harbor Services: Dailies, Offline Editorial, Picture Finishing & Sound Finishing

Where to Watch: Disney+

Chang, a 16-year-old Asian American high school student in band, bets the school basketball star that he can dunk by homecoming. But before he can rise up, he'll have to reexamine everything he knows about himself, his friendships, and his family.



FILMMAKERS

Production Company:

Hillman Grad

Director: Jingyi Shao

Cinematographer: Ross Riege

Editor: Brad Turner

Post Supervisor:

Robyn Feldman

Post Producer: Gregg Fishman

HARBOR CREDITS

Colorist: Joe Gawler

Senior DI Producer: Kyle Casey

Color Assistants: David Franzo, Michelle Perkowski, Davis Clenney

Associate DI Producer:

Lorena Lomeli Moreno

DI Post Coordinators: Nick

Gammon, Bianca Sanchez

Mastering Technicians: Andrew

Minogue, Gino Volpe, Jorge Piniella

Senior Dailies Producer:

Munah Yahkup

Dailies Producer: Nicole Guillermo

Dailies Coordinator: Patrick Barry

Dailies Technician:

Mark Shrapnell-Smith

Support Engineers: Curt Kuhl,

Jerome Raim, Luke Moorcock,

Stefan Hueneke

Imaging Scientists:

Matthew Tomlinson, CJ Julian

Supervising DI Producer:

Peter Boychuk

Executive Producer: Liz Niles

Operations Director: Thom

Berryman

Head of Production: Michael Dillon

Account Executive: Carissa Clark

Director, Offline Editorial:

Michelle Kaczor

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Producer, Sound Post: Lisa McClung

Coordinator, Sound Post: Madeline Little

Producer, Offline Editorial: Jackie Contreras

Tech Ops Manager, Editorial: Kyle Witkowski

Senior Avid Engineer: Ben Cripps

Supervising Sound Editor and

Co Re-Recording Mixer: Robert Hein

Re-Recording Mixer: Roberto Fernandez

Sound Effects Editor: Ryan Billia

Mix Technician: Josh Bisso

ADR Mixer: Bobby Johanson

ADR Recordists: Michael Rivera & Beau Emory

ADR Supervising Producer: Tricia Schultz

UP HERE

Harbor Services: Sound & ADR

Where to Watch: Hulu

Set in New York City in 1999, Lindsay and Miguel fall in love and discover that the single greatest obstacle to finding happiness together might just be themselves -- and the memories, obsessions, fears, and fantasies that lives inside their heads.



FILMMAKERS

Production Company: 20th Television
 Showrunner: Steven Levenson
 Director: Thomas Kail
 Editors: Katie Ennis, Kate Pedatella, Julie Kreinik
 Post Supervisor: David Woods

HARBOR CREDITS

Co-Supervising Sound Editors: Tony Volante, Daniel Timmons
 Re-Recording Mixer: Tony Volante
 Sound Designer: Mariusz Glabinski
 Dialogue Editor: Sylvia Menno
 ADR Editor: Daniel Timmons
 Mix Technicians: Alex Stuart, Josh Bisso, Chaim Goodman
 ADR Mixer: Bobby Johanson
 ADR Engineers: Beau Emory, Mike Rivera
 ADR Supervising Producer: Tricia Schultz
 Chief Sound Engineer: Avi Laniado
 Sound Engineer: Joel Scheuneman
 Technical Audio Engineer: Jimmy Cruz
 Producer, Sound Post: Lisa McClung
 Associate Producer, Sound Post: Madeline Little
 Foley Services Provided by Alchemy Post Sound

A THOUSAND AND ONE

Harbor Services: Offline Editorial

Where to Watch: In Theaters

It is based on audacious and free-spirited Ines, who convinced the necessary crime on the path to redemption and kidnaps six-year-old Terry from the foster care system.

A FILM BY A.V. ROCKWELL

Teyana Taylor
**A THOUSAND
AND ONE**



Times change. Love stays the same.

FOCUS FEATURES PRESENTS A SIGHT UNSEEN HOLLYWOOD MAKEREADY PRODUCTION "A THOUSAND AND ONE" TEYANA TAYLOR WILL CARLETT JESSIE CRUSS APEN COURTNEY AARON KINGSLLEY ADETOLA
EXECUTIVE PRODUCERS AVY KAUFMAN PRODUCED BY CARY DUNN EDITOR MELISSA VARGAS COSTUME DESIGNER LINDA CIBREN EXECUTIVE PRODUCERS ALEXANDRA ESKAROTT JOYCE LUCHIANO VICTORIA A. PRODUCED BY SABINE HOFFMAN AND KRISTAN SPRACHE EXECUTIVE PRODUCERS SHAWN LOMCOTSKY
WRITTEN BY ERIC K. YUE DIRECTED BY OBEN MOYERMAN JAMIN O'BRIEN EXECUTIVE PRODUCERS TORIE VACHMAN PRODUCED BY JULIA LESBEVY PRODUCED BY LENA WATTHE EXECUTIVE PRODUCERS RISHI RAJAN OBAD WESTON WRITTEN BY A.V. ROCKWELL
SIGHT UNSEEN MAKEREADY FOCUS

ONLY IN THEATERS MARCH 31



FILMMAKERS

Production Company:
Sight Unseen Pictures
Director: A.V. Rockwell
Cinematographer: Eric Yue
Editor: Sabine Hoffman
Post Supervisor: Javian Le

HARBOR CREDITS

Offline Editorial: Harbor
Director, Offline Editorial:
Michelle Kaczor
Producer, Offline Editorial:
Jackie Contreras
Senior Avid Engineers: Kyle
Witkowski, Ben Cripps

BOSTON STRANGLER

Harbor Services: Sound & ADR

Where to Watch: [Hulu](#)

Reporter Loretta McLaughlin becomes the first person to connect a series of murders and break the story of the Boston Strangler. She and Jean Cole challenge the sexism of the early 1960s to report on the city's most notorious serial killer.



FILMMAKERS

Production Company: 20th Century Studios
 Director: Matt Ruskin
 Cinematographer: Ben Kutchins
 Editor: Anne McCabe
 Post Supervisor: Jeffrey Penman

HARBOR CREDITS

Supervising Sound Editor:
Damian Volpe

Re-Recording Mixers: Damian Volpe, Roberto Fernandez

Additional Re-Recording Mixer: Dave Paterson M.P.S.E.

Mix Technicians: Dennis Dembeck, Josh Bisso

ADR Mixer: Bobby Johanson

ADR Engineers: Beau Emory, Mike Rivera

ADR Supervising Producer: Tricia Schultz

Chief Sound Engineer: Avi Laniado

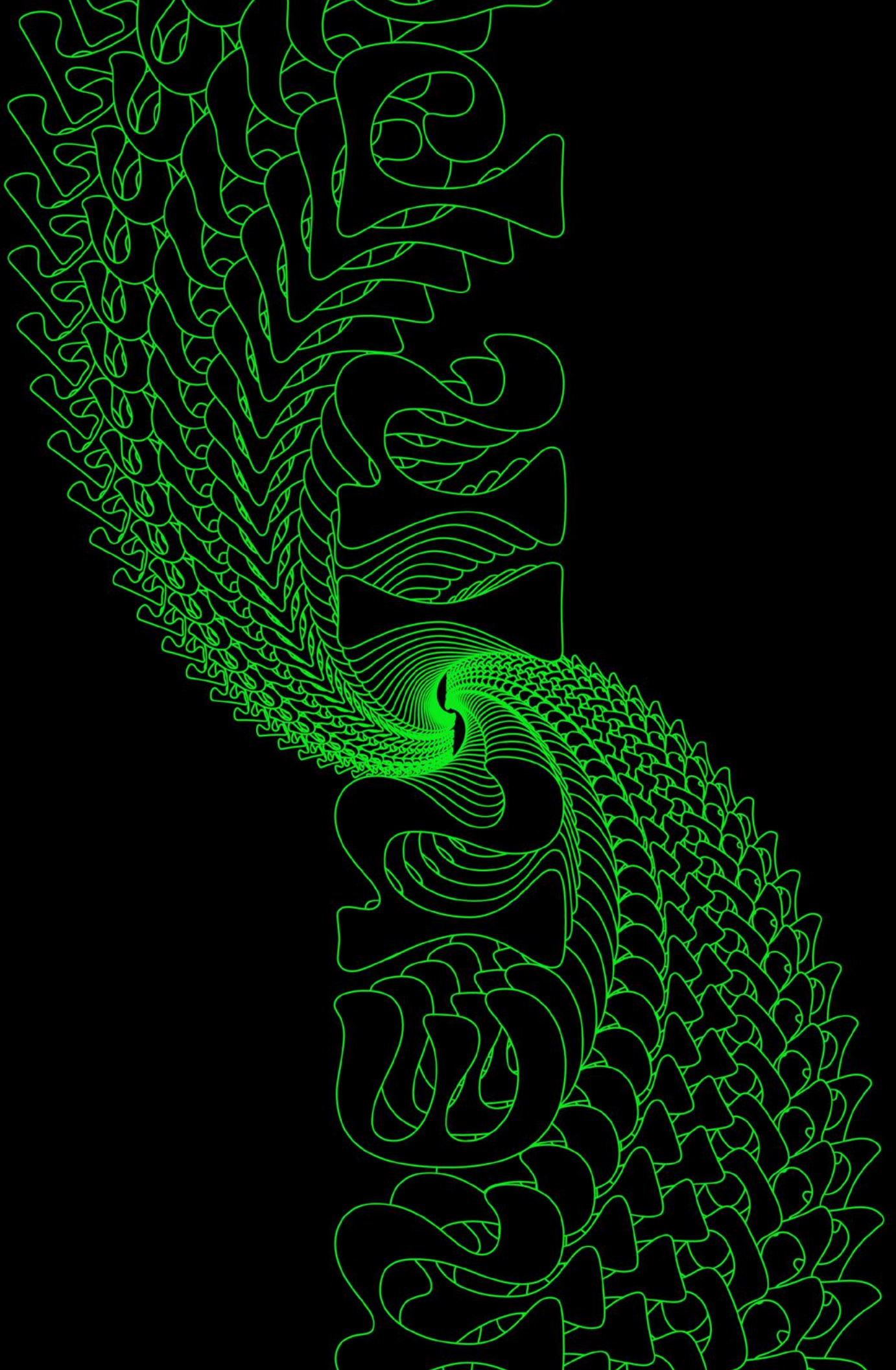
Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Producer, Sound Post: Lisa McClung

Associate Producer, Sound Post: Madeline Little

Foley Services Provided by Footsteps Post-Production Sound Inc.



Celebrating Women in the Industry @ Harbor

In honor of Women's History Month, Harbor gathered a panel of some of our very own talented artists in the post-production world for an event in New York (@ 98 Morton) hosted by **Alexa Magnotto**, Casting Director. The panel included **Anne Trotman**, Creative Director, Beauty; **Candy Siu**, Senior Motion Graphics Artist 2D & 3D; **Dashanka Sankar**, Associate Producer; **Molly Intersimone**, Senior Lead Compositor; **Catherine Sangiovanni**, Associate Mixer; **Yoshiko Hirata**, Senior Flame Artist; and **Noelle Webb**, Senior Editor.

In LA, Senior Colorist **Andrea Chlebak** moderated a conversation between our production partners, **Olivia Summers**, Founder, and **Dartenea "Dee" Bryant**, Co-Founder, of Association Of Women Drivers, First All-Female Stunt-Driving Team.

@ NEW YORK STUDIO





@ LOS ANGELES STUDIO



ABOUT THE PANELISTS



OLIVIA SUMMERS, STUNT DRIVER

Growing up in Toronto, Canada, Olivia raced snowmobiles and jet-skis, where she developed the quick reflexes of a performance stunt driver, years before she went pro. Olivia's multi-ethnic background has led her to drive in many Ford commercials targeting the Spanish market and to be the driver double for A-list actresses such as Phoebe Waller Bridge, Ming Na Wen, Kristen Wiig, and Kyle Jenner. With over 100 automotive commercials to her name, high-profile agencies, production companies and directors request her services. Olivia is also the only female Performance/Stunt Driver in Los Angeles with a Class B (Large Trucks & Buses) license and Passenger Endorsement.



DARTENEA "DEE" BRYANT, STUNT DRIVER

Dee Bryant has been hired on over 100 different commercials, television shows and feature films doubling A-list actors such as Angela Bassett, Regina King, and Kerry Washington while performing difficult vehicle maneuvers such as reverse 180's, T-bone crashes and high-speed chase sequences. As a seasoned stunt driver capable of handling virtually any vehicle proficiently, Dee is a top female driver in the film industry. Dee has been fortunate to be hired to stunt coordinate several projects including a \$30-million Nike commercial starring top athletes: Serena Williams, LeBron James and Megan Rapinoe.



ANDREA CHLEBAK SENIOR COLORIST, MODERATOR

Originally from Canada, Andrea Chlebak has built a reputation for crafting striking looks. Her impressive portfolio includes work with major brands like American Apparel, Telus, Mercedes Benz, and CVS, as well as collaborations with renowned filmmakers like Neil Blomkamp, Panos Cosmatos, Christopher Caldwell, Zeek Earl, and Gregory Middleton (ASC). Andrea's career spans across the advertising, features, and docu-series.



Behind the Camera w/ Jackie Contreras

Jackie Contreras is an Offline Producer based in New York. She is also the woman behind all of the beautiful original photography you see in the Harbor Monthly. We asked her a few questions about her process and her love for photography.



What first inspired you to pick up a camera?

I was first inspired to pick up a camera when I started college. Going to school at SCAD and being surrounded by the beauty of Downtown Savannah everyday, I quickly picked up a camera as a way to express and document how inspiring it was to live there.

Who are your influences?

I'm really inspired by a film director duo named Wiissa. They have a way of making their audience feel nostalgic for experiences they may have never had, because they capture their subjects on film. I think that's why I love shooting it so much, the way color is captured on film is unlike any other medium and it's easy to feel an attachment to the images.



Do you have a favorite subject or type of photography that you particularly enjoy capturing in your spare time? If so, what is it and why?

I think my favorite subjects are candid moments of people and portraits. I love capturing a “slice of life.” It makes the simple moments in life feel like timeless magic.

How has your photography style and technique evolved over time as you have continued to pursue it as a hobby?

I think over time I’ve developed a better eye for subjects and exposure. When I first started shooting film in college I felt like my photos were always hit or miss but I notice a lot more consistency now.



“

Film is so intentional; that's how I try to live my day to day and grow my relationships. I see shooting film as a parallel to that.

”



The funny thing is when I look back at those photos I considered to be a “miss,” I still look at them fondly.

Do you have a favorite photograph you've taken?

My favorite photographs are usually of my loved ones. Especially when I've been able to capture moments of them laughing in conversation and enjoying life. It makes those captured moments have a lot more meaning versus if I had just snapped them on my phone.

Film is so intentional; that's pretty much how I try to live my day to day and grow my relationships. I see shooting film as a parallel to that.

CONGRAT ULATIONS

CONGRATS TO DARIUS KHONDJI
ON WINNING THE 2023 ASC
INTERNATIONAL AWARD.
WE ARE HONORED TO HAVE
SUPPORTED HIS MOST RECENT
COLLABORATION WITH DIRECTOR
ALEJANDRO G. IÑÁRRITU: *BARDO,*
FALSE CHRONICLE OF A HANDFUL
OF TRUTHS.



DARIUS KHONDJI



DARIUS ALSO WON A SILVER FROG AT CAMERIMAGE AND WAS \ NOMINATED FOR AN ACADEMY AWARD, FOR HIS WORK ON *BARDO*.

BRINGING COLOR TO *BARDO, FALSE CHRONICLE OF A HANDFUL OF TRUTHS* WITH DAMIEN VANDERCROYSSSEN

ORIGINALLY PUBLISHED ON FILMLIGHT, FEBRUARY 2023



Directed by five-time Academy Award winner, Alejandro G. Iñárritu, the 2023 Oscar-nominated movie, *Bardo*, tells the story of an acclaimed journalist-turned-documentarian, Silverio, as he goes on a journey to reconcile with the past, the present and his Mexican identity.

Silverio faces questions about identity, success, mortality, the history of Mexico and the deeply emotional familial bonds he shares with his wife and children.

A proven partnership

The immersive film was graded on Baselight at Harbor in Los Angeles, by colourist Damien VanderCruyssen. He worked closely with award-winning cinematographer, Darius Khondji, to achieve the desired look.

Khondji has been nominated for a Best Achievement in Cinematography Oscar for his work on the movie, as well as an ASC Award for Outstanding Achievement in Cinematography in Theatrical Feature.

The pair have worked together on many occasions - including *Uncut Gems* (2019), *Lisey's Story* (2021) and most recently *Armageddon Time* (2022) - and have developed a strong creative bond. They like to treat every project as a blank canvas.

"Something I really admire about Darius's work is that every job requires its own approach, feel, and look," com-

ments VanderCruyssen. "*Bardo* and *Armageddon Time* were shot by the same DP, on the same camera, and in the same year, yet they are refreshingly nothing alike. We of course have a common sense and culture that we lean towards naturally, but we want every project to be unique. So, it also serves as a red flag to stop us from falling into automatism too easily."

Oneirism

"Natural oneirism," is how VanderCruyssen describes the desired look of the movie. "We wanted a clean palette with a very slight touch of film patina," he adds. "The colour work of Vivian Maier was one of the references during pre-production that we continued studying during the DI. It's slightly faded yet has colour accents. It was a unique look that carries some nostalgia."

Bardo is a Tibetan word that refers to the Buddhist concept of a transitional floating state between death and rebirth, which in the movie translates between surreal dreamlike sequences and reality scenes.

"Like a dream, the look often starts realistic but shifts naturally, instinctually, almost imperceptibly. All in all, the grade always had to feel as natural as possible for Alejandro and Darius."

LUTs

For *Bardo*, Khondji and Damien began building look up tables (LUTs) during pre-production. The production took place in Mexico, but because of COVID-19 restrictions at the time, VanderCruyssen was in New York and the pair worked remotely when required.

"It is always a special moment when the cinematographer is searching for the perfect ingredients for their desired look," explains VanderCruyssen. "Between camera, lens, lighting, and colour, all connected with the costume and production design, this testing phase is essential. It makes everything seamless down the line".

After building the LUTs for Gabriel Kolodny (DIT and on-set colourist), VanderCruyssen kept an eye on the dailies and supported the development of new LUTs and adjustments.





Shooting

Bardo was shot on the ALEXA 65. “The quality of this camera image is highly impressive,” comments Vandercruyssen. “The only challenge was handling the colossal amount of data that this requires and reaching the limit of real-time playback.”

The team used ARRI LogCv3 Wide Gamut as their working colour space. All VFX shots were delivered in ARRI Linear EXR with embedded mattes.

“We started with plates only then implemented and reviewed the VFX shots as they came in,” recalls Vandercruyssen. “The main grade was done in P3 D65, until the festival premiere. I then started

working on the other deliveries HDR/SDR for Netflix, film-out, and Dolby Cinema.”

The grade

Vandercruyssen and Khondji began working on the main grade in the spring for seven weeks, stopping before receiving all the final VFX shots. They then carried on for another four weeks with the director, Alejandro, in August, and did another two weeks in between for the HDR Dolby Vision pass and final reviews.

“We always take the offline as our starting point and the look develops as we play out the scenes and discuss,” explains Vandercruyssen. “Darius drives

if we need a new direction, pointing out things that he likes and doesn’t like. If there’s something that I don’t think is working, I’ll suggest alternatives.

“Then, it’s a matter of liking that new direction or not. I’ve found that colour is a very subjective and personal taste. We tend to prefer the same looks, which makes the renewal process a little more difficult. But on Armageddon Time, for example, we were able to play with a softer palette in a way we hadn’t before. For Bardo, we played with this softer palette as well.”

“The grade for Bardo was all about subtlety, through minute adjustments and refinements,” explains Vandercruyssen.

[READ THE FULL STORY HERE](#)

CELEBRATING INTERNATIONAL

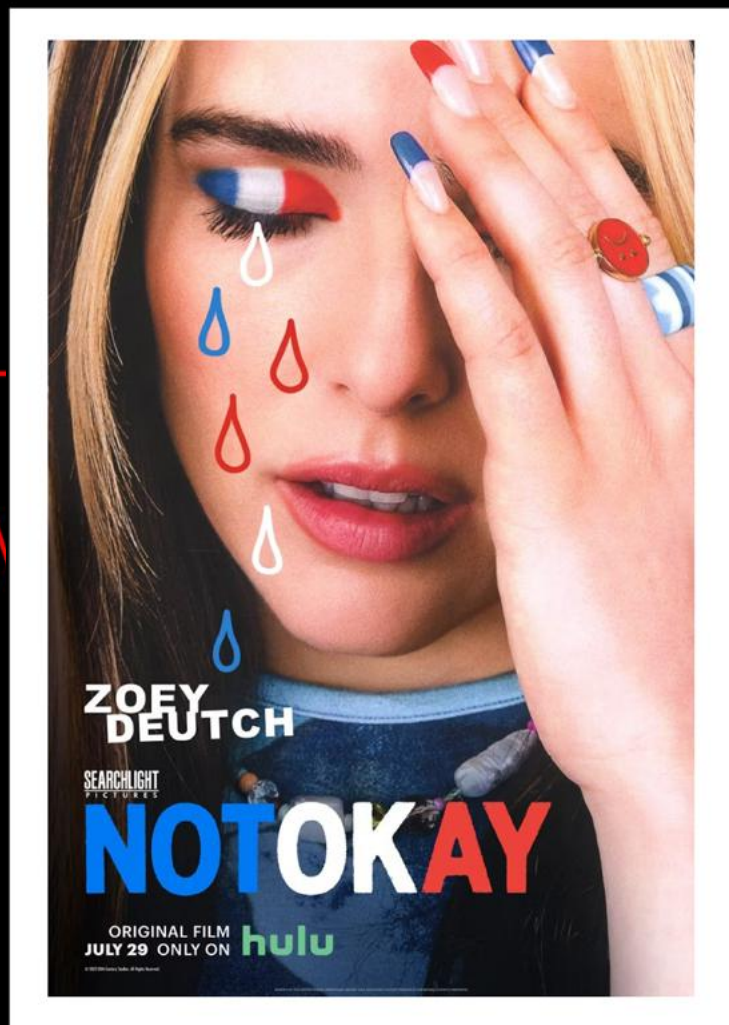
WOMEN



FEMALE DIRECTORS WATCHLIST

Quinn Shephard

NOT OKAY



Harbor Services: Sound Finishing
Sound by: Josh Berger & Ian Cymore

Karen Maine

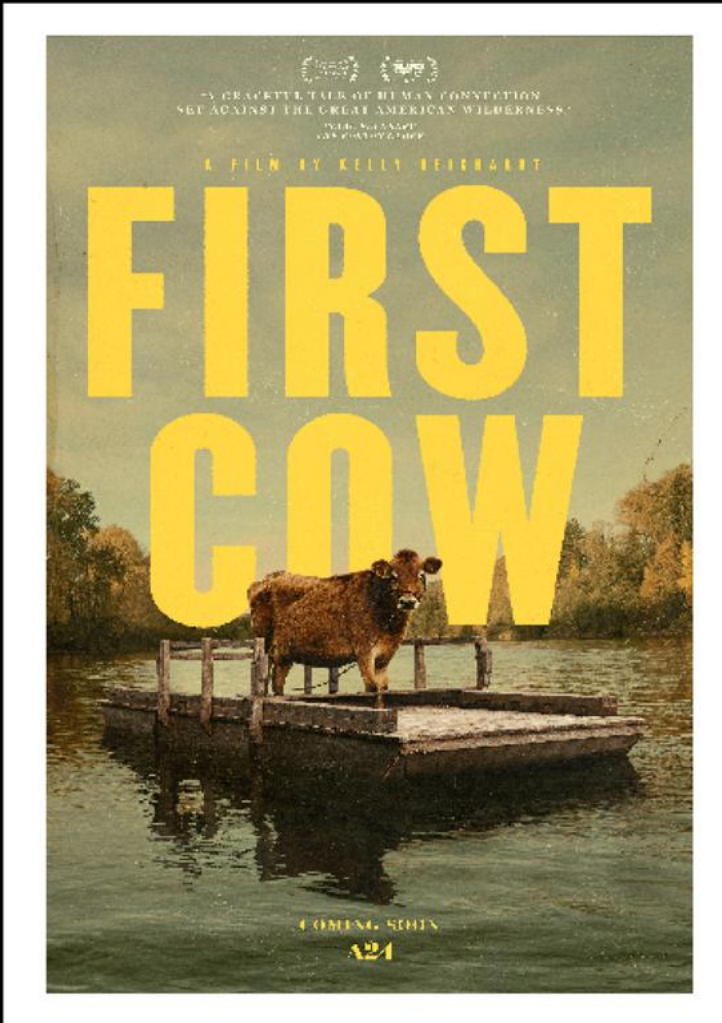
ROSALINE



Harbor Services: Sound Finishing & ADR
Sound by: Tony Volante & Damien Volpe

Kelly Reichardt

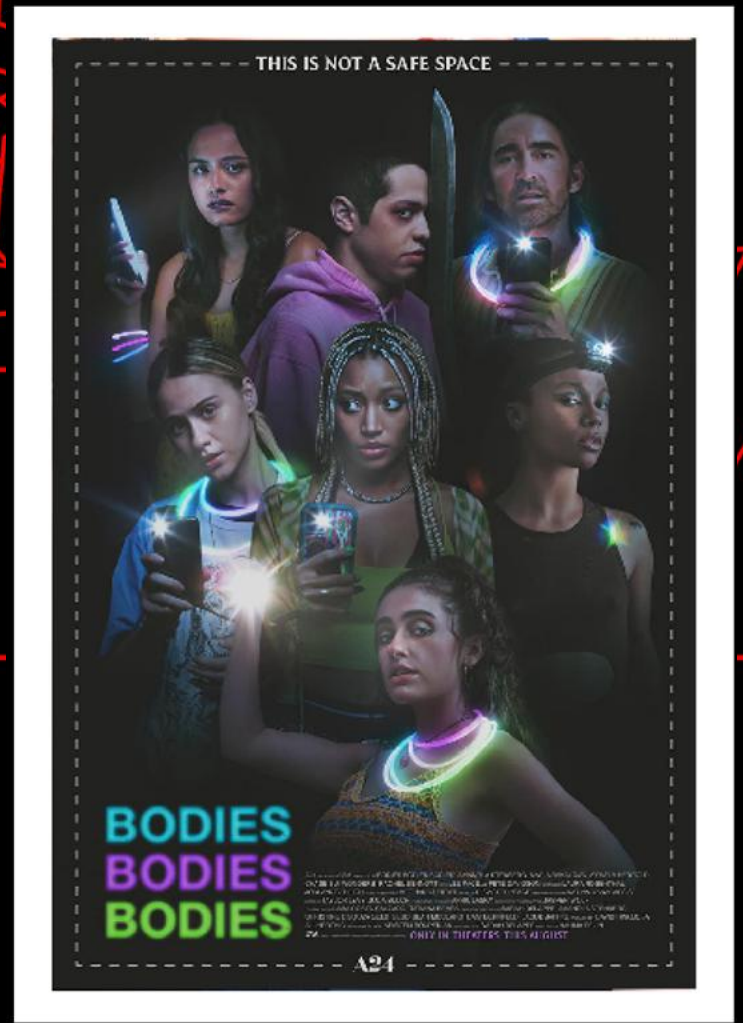
FIRST COW



Harbor Services: Picture Finishing
Color by Joe Gawler

Halina Reijn

BODIES BODIES BODIES



Harbor Services: Daillies & Picture Finishing
Color by Damien Vandercruyssen

Rebecca Hall

PASSING



Harbor Services: Picture & Sound Finishing
Sound by Jacob Ribicoff
Color by Joe Galwer & Roman Hankewycz

Ana Lily Amirpour

MONA LISA & THE BLOOD MOON



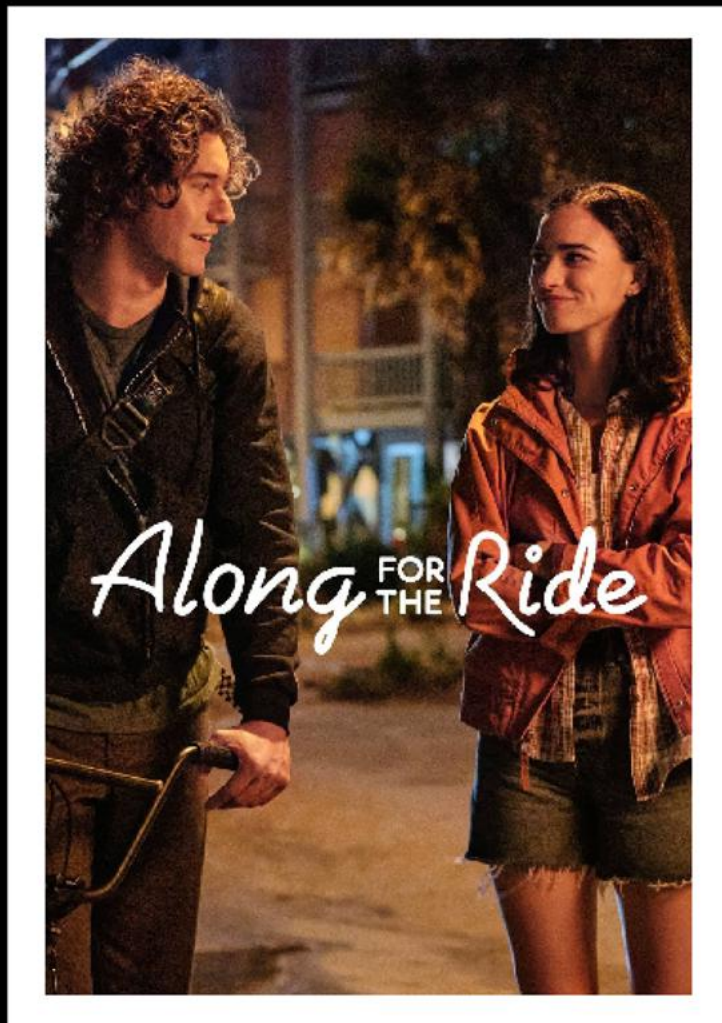
Harbor Services: Offline Editorial,
Picture Finishing & VFX
Color by Roman Hankewycz
VFX by Chris Mackenzie

Sofia Alvarez

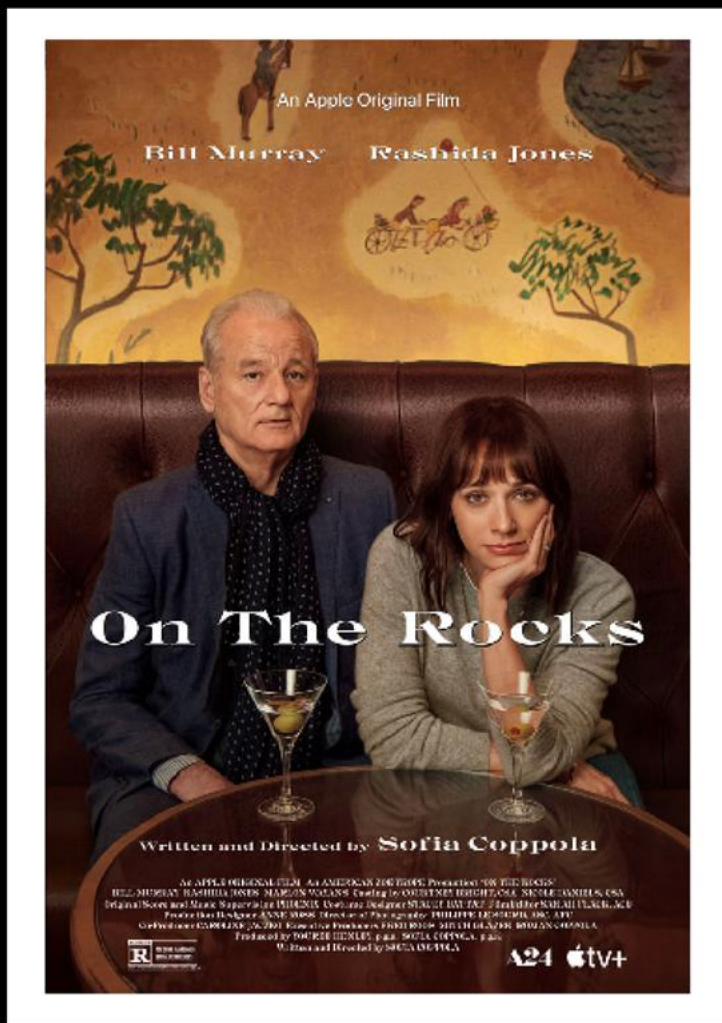
ALONG FOR THE RIDE

Sofia Coppola

ON THE ROCKS



Harbor Services: Dailies, Offline Editorial,
Picture Finishing, & Sound Finishing
Sound by Ryan Billia
Color by Andrew Francis



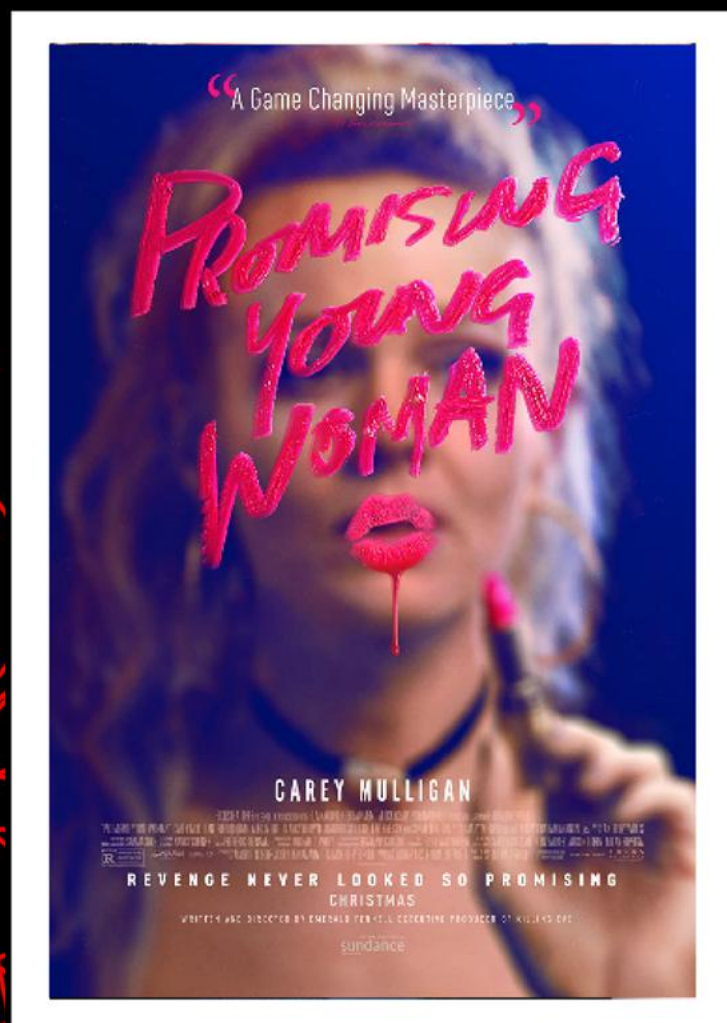
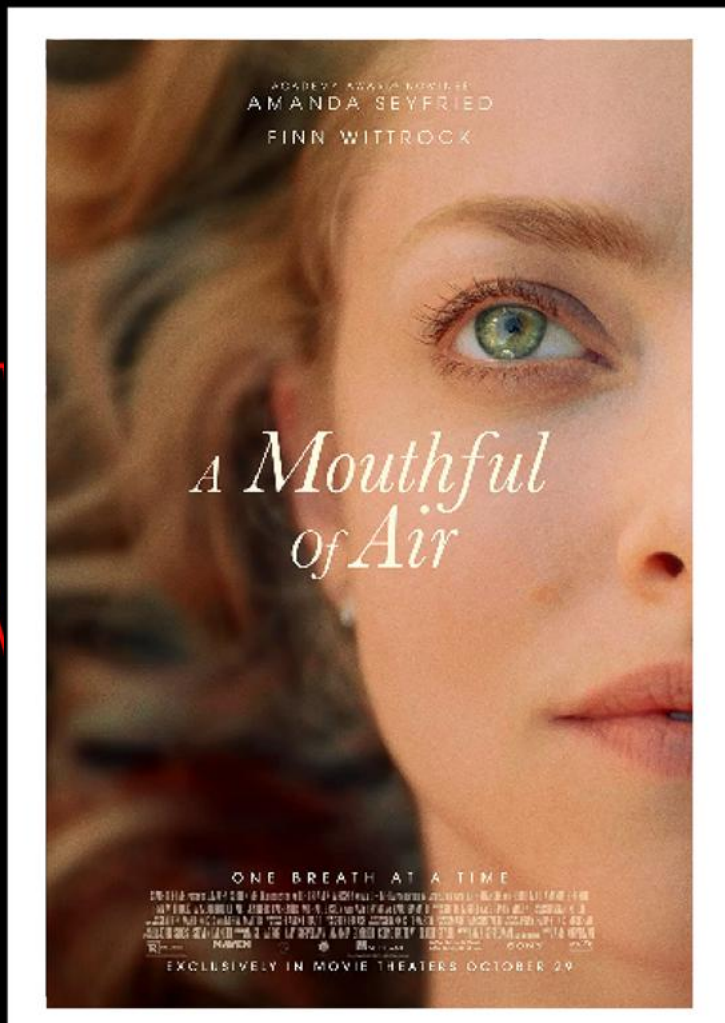
Harbor Services: Offline Editorial & ADR
Color by Damien Vandercruyssen*
*prior to Harbor

Amy Koppelman

A MOUTHFUL OF AIR

Emerald Fennell

PROMISING YOUNG WOMAN



Harbor Services: Dailies, Offline Editorial, Picture Finishing, VFX, Sound Finishing, & ADR
Color by Roman Hankewycz
VFX by Chris Mackenzie
Sound by Grant Elder & Kevin Peters

Harbor Services: Dailies & Picture Finishing

Chinonye Chukwu

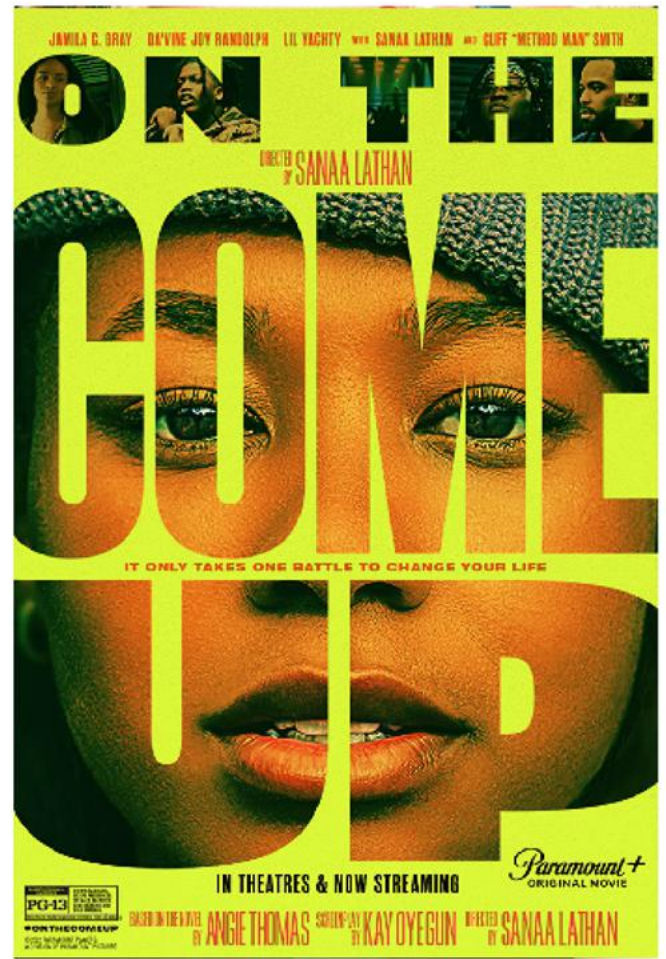
TILL



Harbor Services: Picture Finishing & VFX
Color by Joe Gawler
VFX by Chris Mackenzie

Sanaa Lathan

ON THE COME UP



Harbor Services: Picture Finishing
Color by Damien Vandercruyssen

Write a feature article
Send a poem
Share personal photography
Share your passion projects

[Click to Inquire](#)

BECOME A GUEST CONTRIBUTOR



Residence Inn
Marriott

[Instagram](#)

[LinkedIn](#)

[Website](#)

